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LUCASFILM

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Inside
**GEORGE
LUCAS**
The Future of
STAR WARS

THE FAN FORUM



Dream Comes True

...Here's a note on my son Tommy. On October 17th, he met with George Lucas and spent the day with Judy Niles at Skywalker Ranch, ILM and the Star Wars archives. Tommy suffers from Nie-man-Pic type C and is terminal. Through Make-A-Wish Foundation, he was flown from New Hampshire with family for a week in California. Star Wars has been his life and at 15 years there is nothing else that matters to him! In his words the day with people who made it happen was AWESOME! He has a collection that just won't end and is always searching for Kenner's toys, cards and whatever! Perhaps you would help by making him known and giving his address to your fans. He was an original Star Wars fan in the beginning and had a few pen pals in California. He would love to hear from others with his interest! His address is: Tommy Kenny, RFD 8 Box 212B, Currier Rd., London, NH 03301.

Mike Kenny
London, NH

Comments

...I must say that I enjoy each issue of your magazine which is always full of interesting reports, interviews or news about the Lucasfilm activities and productions. I feel a bit frustrated about the *Indy III* pictures included in the last magazine because to me, they don't tell anything at all about the plot. Hope the next ones will tell (much) more! I'm a very curious person. Also, I would be very happy to read more about the various activities in the international Star Wars fandom. It always makes me happy to hear that the Star Wars fandom isn't dead and that there are still many people all over the world who continue to keep the "Force" strong through conventions, fanzines and other amateur publications. We Star Wars fans hopefully believe that George won't forget us and will soon produce the new segment of his fabulous saga!

Martine Pesquer
Perpignan, France

...I just had to write to try and convey my excitement without being too vocal. Being an avid Star Wars fan for years and years (since I was five in 1977), I have collected bits and pieces from the trilogy and have many memories which I shall never forget.

I must congratulate you on an exemplary effort in bringing us (the fans) closer to that galaxy which is far, far away as well as other numerous movies (*Raiders*, *Ewok Adventures* & *Willow*) that make Lucasfilm so special and unique. Every page from issue 1-4 was magical! I loved the interviews with Anthony Daniels, Mark Hamill, Warwick Davis and all the insightful information on *Willow*, which I look forward to seeing. As for future interviews, I would greatly appreciate one with Carrie Fisher on her opinion of Star Wars: past, present and future and one with Harrison Ford on *Indiana Jones and the Last Crusade*.

I hope to enjoy many years of being part of the magic of Star Wars. May the Force be with you!

Phillip Plunkett
Sydney, Australia

...I have really enjoyed the past four issues of the club magazine. They all were great and carried an enormous amount of interesting information. The info on *Indiana Jones and the Last Crusade* was marvelous; thank you for listing the main credits for the film; they always say very much of what you can expect on a movie and in this case *Indy III* is probably going to be a heck of a good movie. I especially liked that Jeffrey Boam worked on the screenplay and John Williams is doing the music. In my opinion, he can't be missed. Every time I read something about *Willow* I get more excited to see it but unfortunately I'll have to wait until Christmas! Good luck with the magazine!

Jurjen Blick
The Netherlands

...Thank you for the first pictures of *Indiana Jones and the Last Crusade*. It seems we've been waiting for the return of Dr. Jones for an eternity. I am anxiously awaiting this film and from everything I've heard and read on the film it's a surefire hit! I'm probably most excited about Sean Connery's portrayal of Indiana's father. All and all I see an exciting film in the making and I plan on being one of the first in line to see it!

Leanne Winge
Escondido, CA

...I really enjoyed your article on Mark Hamill a few issues back. About five years ago, I wrote Mr. Hamill with the help of the old fan club. In addition to receiving his autograph, I received a letter that gave his biography and advice to hopefuls in the acting field. Well, I eventually got into drama at my high school and thoroughly enjoyed it. My senior year I was

selected to be in the drama production class which did plays that whole year. I told my parents that I really felt acting was for me. So last Spring, my father took me to New York to see some plays and get an idea of what goes on in a big production. My first play was *The Nerd* with Mark Hamill which I thoroughly enjoyed. I also enjoyed the questions asked to Mr. Hamill about acting in his interview in the club magazine. I found them very informative. I would like to thank Mr. Hamill for his kind letter from five years ago because I have found a love in acting that was able to fill a void in my life due to his advice.

Charles Ricketts
Houston, TX

...I know you have gotten thousands of these letters and I feel a little silly writing it, but my husband and I have gotten so much pleasure out of *Willow* that I had to write. We are both biologists in our mid-forties; I am free lance and he is a professor at the university here. We have liked all the Lucas movies in the past, but were completely captivated by *Willow*, and have gone to it at least once a week while it remained within reasonable driving distance. In a world beset by increasingly serious environmental problems and bad news on all fronts, *Willow* never failed to cheer and give us a chuckle. We found ourselves endlessly discussing it, making up stories, and finally reading the novel to see how our interpretations fit the "original."

We enjoyed everything about *Willow*, the story, the characters, the scenery, the music etc. But the soundtrack of the music has been special. Usually, I like parts of a music soundtrack better than others, but with *Willow*, I love it all. I have no idea how many times we've listened to it, it's great that it is so long — over an hour of music — but I wish that it were even longer and that all the music from the movie were on it.

Bonnie K. Walters
San Luis Obispo, CA

Vader Syndrome

...While watching the September 21st edition of ABC's *Home* series, they addressed a very important issue with regards to a situation called "the Darth Vader Syndrome." This syndrome is related to the fear that young children have towards fire fighters during rescue in a burning home. The helmet frightens young children that relate to the appearance and breathing sound of the oxygen tanks of this very dark figure to the character of Darth Vader. Young children should be taken to visit their neighborhood fire stations and become familiar with the suit that a fireman must wear during a fire and rescue procedure. To do so could save countless lives of young children that make this fearful and false association to the evil fictional character.

Nacolle Parsons
Salt Lake City, UT

The Lucasfilm Fan Club

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MEMBER # — Your MEMBER # can be found above your name on your mailing label. Please include your MEMBER # when changing your address, renewing and corresponding with the club.

RENEW W/# — Your RENEW W/#, above your name on your mailing label, is the LAST ISSUE you will receive under your current membership. Unless you renew this will be your LAST ISSUE.

RENEWING YOUR MEMBERSHIP — A renewal envelope is provided with the LAST ISSUE of the magazine you'll receive under your current membership. You may wish to renew early to insure you do not miss an issue of the magazine. ALWAYS include your MEMBER # on your check and on the outside of your renewal envelope.

CHANGE OF ADDRESS — The fan club is not responsible for lost magazines if you do not inform us of your change of address BEFORE you move. Be sure to include your MEMBER # when sending in your change of address.

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COLLECTIONS

If Collecting Has A Name, It Must Be Indiana Jones



By Adam Schultz

You pull your felt hat over your eyes and try to look as inconspicuous as possible, but you are clearly out of your element. The weight of your Colt revolver and the 12-foot bullwhip on your hips is reassuring. The walkways of the marketplace are packed with strangely garbed people and the air is filled with the cries of competing vendors. In every direction, exotic merchandise gathered from the far corners of the world is displayed. One table in particular is crowded with people. Money quickly changes hands as rare objects are bartered and sold. As you draw near, your eyes focus on the object of your search. With trembling hands, you pick up the box and ask the price. The dealer barks his impatient reply of \$75. You hand over the money casually to avoid revealing the true worth of the item. You slip away quietly with the box concealed in your leather jacket. Only when you are well out of sight of the market do you inspect your prize. Yes, you've found it! A mint condition large-size Indiana Jones doll for only \$75!!

The preceding scenario could have taken place at any modern day convention. Though items from the *Indiana Jones* films are not as plentiful as *Star Wars* collectibles, a wide range of products were produced. Fans of *Raiders of the Lost Ark* and *Indiana Jones and the Temple of Doom* can collect toys, games, books, comic books, posters, bubblegum cards and many other movie memorabilia. Most *Indy* items were targeted for children, so the mortality rate is high. Add this to the fact that fewer people collect *Indy* and you can see why many items are being sold for premium prices. Hunting for *Indiana Jones* memorabilia can be like searching for a fabled treasure!

One large area of collection is the Kenner figures and playsets. Kenner made eight figures from *Raiders of the Lost Ark*: Indiana Jones, Marion Ravenwood, Belloc in archaeologist's garb, Sallah, Nazi Mechanic, Arab Swordsman, Indiana Jones in Nazi garb, and Belloc in ceremonial robes. The figures were approximately the same size as the Kenner *Star Wars* figures. I've seen some of these figures being sold in recent

months in various toy stores at discount prices. Kenner produced several playsets for these figures including the Well of Souls, the Map Room, Cairo Market, and Arabian Horse. Kenner also released a 12-inch Indiana Jones figure, similar to the large-size *Star Wars* figures, which is very rare and regularly sells for over \$75. After *Temple of Doom* was released, a set of three figures were produced by LJN. These figures were slightly larger than the *Raiders* figures and included Indiana Jones, Mola Ram and Thuggee Guard. Figures for Willie Scott and Short Round were advertised on the back of the boxes, but these were never released.

Even though *Indiana Jones* is not science fiction, many *Indy* collectibles can be found at SF specialty shops and conventions because the films appeal to the same audience. At nearly every convention, people can be seen wearing felt hats, leather jackets, colt revolvers and bullwhips. Advertisements for these apparel can be found in many magazines. These items are not really collectibles though, because they are not authorized by Lucasfilm. However, in conjunction with the new film, *Indiana Jones and the Last Crusade*, Lucasfilm will be licensing official *Indiana Jones* clothes including an authentic

leather jacket just like the one *Indy* wears. No true *Indy* fan would be without these. In fact, many fans have begun actual careers in archaeology after being inspired by *Indy*! Of course, you don't have to be an archaeologist to act like one. The *Indiana Jones* role-playing game can satisfy your lust for adventure in the comfort of your own home. TSR, Inc. produced the game, as well as a number of adventure modules.

For those who wish to read about *Indy*, both movies have been novelized by Ballantine Books with the novelization of *Indiana Jones and the Last Crusade* on the way. Ballantine also published a series of six Find-Your-Fate adventure books where the reader joins Dr. Jones on quests for the *Lost Treasure of Sheba* and *The Eye of the Fates*. Marvel Comics adapted both *Raiders* and *Temple of Doom* to comic book format and also published 34 issues of *The Further Adventures of Indiana Jones*. This underrated comic book series boasted the talents of such famous artists as John Byrne, Terry Austin, Howard Chaykin, and Steve Ditko.

But what is the future of *Indiana Jones* memorabilia? Well, there will be at least one more *Indy* film scheduled for release in May. There is sure to be a fair amount of merchandising for the next film including books, computer games, posters, etc. When the third chapter is released, there will be an increase in collectors' interest with a corresponding increase in the price of memorabilia from the first two films. Without question, the best time to begin your collection is now!

Collecting *Indiana Jones* memorabilia seems to be a very natural activity, since Dr. Jones made a career of collecting rare antiquities. And you don't have to venture through a booby-trapped Peruvian temple to find valuable articles. As Dr. Jones might say in one of his classes, "With a little research, perseverance, and a bit of luck, a treasure trove of collectibles awaits the budding archaeologist! Class dismissed!" ■





EXCLUSIVE INTERVIEW

GEORGE LUCAS

The Force Behind Lucasfilm

By Dan Madsen

George Lucas has been described by many people as a "miracle maker." He has been involved with five of the largest grossing films of all time. His string of hits include *American Graffiti*, *Star Wars*, *The Empire Strikes Back*, *Return of the Jedi*, the *Indiana Jones* films, *Willow* and *Tucker: The Man & His Dream*. But his visions of entertainment are varied and have ranged from film and television to amusement park rides to computer games to a new and innovative entertainment and specialty retail complex in Houston. With these and other interests, Lucas and his company, Lucasfilm Ltd., continue to be a leader in innovative entertainment ideas and technology.

On a bright, sunny Northern California day, The Lucasfilm Fan Club met with George Lucas at his impressive 3,000 acre Skywalker Ranch — his state-of-the-art headquarters.

In this rare interview, conducted exclusively for The Lucasfilm Fan Club, George Lucas discusses his career, the new *Indiana Jones* film and the future of his phenomenally popular *Star Wars* saga.



George, what aspect of moviemaking do you enjoy most?

I think I've always enjoyed the editing process most. It is the one place where you get the chance to actually make a movie because you have all the raw material there and you actually get to put it into its final form. It's always a thrill and an experience. You also get a sort of instant form of gratification that you don't get in any other stage of the production. In the other stages, you're just preparing for something else or the step that comes next. I've worked as an editor and I started out as an editor, so that's where my real love is.

If moviemaking had not worked out for you, what other profession might you have chosen to go into?

I might have become an architect. I'm not sure really, but, ultimately, I think no matter what would've happened, I probably would have ended up in movies...maybe as an editor.

Will you ever direct again?

I stopped directing for a period of time to produce and I guess eventually I'll stop producing and go back to directing. They are just two different vocations and they're both enjoyable. It's like being a player and then deciding to be the coach for awhile and then going back and being a player again. But I'll probably direct again someday.

What aspect of the film business do you find most difficult?

It's all very difficult! (Laughter) Getting a movie together and getting the funding for it is difficult. I guess to put it in a general sense, it's always very hard to bring your vision to the screen because there are always so many compromises involved. The name of the game is compromise and the hardest part, I guess, is accepting the fact that you're going to have to compromise on things and that it's not going to end up being exactly the way you planned it.

Who are your heroes?

I've had lots of heroes in many different areas. I think, in film, it would be people like Kurosawa, Orson Welles and Fellini. You can take any aspect of life and find people who would qualify as heroes.

Which project in your career so far has been your greatest personal success?

I don't really know. Each film is different in its own way. I would have to probably say *THX-1138*, *American Graffiti* and *Star Wars*! Those are the films I directed. But producing is different than directing. You could ask different questions for all of my films: which was the most fun to do? Which one was the most satisfying? Which one was the most rewarding? There are all different kinds of ways to answer 'what is your greatest success?' I could put all of my films down as my favorite in one way or another.

Which film has been your greatest disappointment?

Probably *More American Graffiti* was my biggest disappointment. It was a very, very experimental idea and it didn't quite work.

What do you miss most about your days before *Star Wars*?

Not much, really. I don't miss much about the past. I generally try to keep focused on what I'm doing right now. Everything changes, life is transition. The hardest part, I think, is to accept the fact that everything is different from day to day. I had a good, fun life when I was young and I became suc-

cessful and now I'm having fun in a different kind of way. My life has changed but I'm still having fun. Obviously, as you become more successful you have more responsibilities, you have more obligations, and things get tougher. The road gets rougher. You just accept that but along with that comes all the trappings of success so it's sort of a trade-off.

What keeps you interested and motivated in making movies?

I have no idea ultimately. When I started making movies, I didn't make them because I wanted to, I made movies because I had to and I think I've sort of continued that. It's not something you really think about, it's sort of like something you have to do. It's like going to sleep at night: you don't think about why you're doing it, you just have to do it.

***Indiana Jones and the Last Crusade* is one of the latest films Lucasfilm is working on. What excites you most about this picture?**

Well, it's been fun to try to take a little bit different approach to the genre. It's also been fun having to deal with Indy's father and his youth and a lot of the history and character development that you normally would get to put into a movie but that we weren't able to put into the earlier Indiana Jones films because there just wasn't enough time. Now we have enough time to do that and I think people are going to be interested in all of the areas we explore.

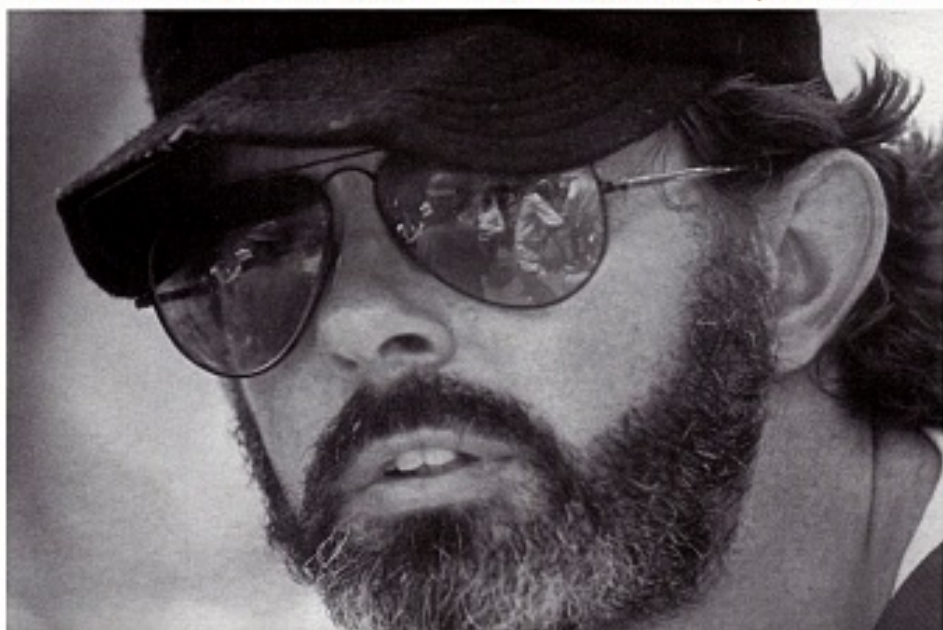
How would you describe Harrison Ford?

He's a nice guy! (Laughter) We've been friends for a long time and he's a very good actor. He's easy to work with and very professional — all very important qualities.

Can you describe how you and Steven Spielberg collaborate on a project as complex as *Indiana Jones and the Last Crusade*?

I focus on creating

Below: Lucas on the set of 1984's Indiana Jones and the Temple of Doom.



the story and getting the script completed and Steven has input all through that process. Then I turn it over to him and it's his job to get the film made. We then sort of collaborate on the finishing of it but we both don't do the same thing. One person will take part of the job and the other person takes charge of the remaining areas. So we divide up the work and we both do it. We confer back and forth all the time. It's very collaborative and fun.

You've portrayed Hitler in the Indiana Jones films as having an obsession with religious artifacts. Is that based on historical fact?

Yes, it is based upon fact and there have been several books written about his fascination with the occult, astrology, psychics and religious artifacts. He had his men search around a lot to find some of these things.

Has the character of Indy evolved through the three films like you wanted him to?

He's kind of taken on a life of his own. The stories I had originally were basically just stories, they didn't really involve too much of how his character developed. All of that really came later in working on the screenplays with the writers. And it has evolved quite a bit more than I expected because the original third film (*Indiana Jones and the Last Crusade*) wasn't anything like what it actually is. We had been through several different screenplays before we finally settled on this one and it's gotten much more character-oriented than the other ones were.

Were you pleased with *Indiana Jones and the Temple of Doom*?

Yes, I was. There was a decision that I had made early on to make it a scary movie, and it probably would have been better if we had made it a funny movie, but that's what we set out to do and I think we were successful in doing it.

Can you recall when *Star Wars* first became a conscious thought?

I had always been interested in space fantasy/*Flash Gordon*-like movies and it was really after *American Graffiti*



Above: Lucas and director Ron Howard on the set of *Willow* at Elstree Studios, London.

that I got the idea to do *Star Wars*. I got a lot of mail from people saying how positive *American Graffiti* was in their life and how glad they were that I did it. I then began to think about making a film for younger people rather than an obscure movie for adults. And that's when *Star Wars* seemed like the right movie to do.

In what way did *Star Wars* most profoundly change your life?

It gave me some of the things I have today and it gave me the opportunity to finish the trilogy which was a huge ten year undertaking. Ultimately, it steered my life in a certain direction for about ten years which was probably the greatest thing. Because of *American Graffiti*, I was fairly well off financially but I wouldn't have been able to build Skywalker Ranch and some of the other things I've done without *Star Wars*. It definitely focused my life in a particular direction for a long period of time.

Which character from the saga do you relate to the most?

It wouldn't be fair to pick one out and say, 'This is my favorite' or 'this is the one I'm closest to' because the other characters would get mad. They're all my favorite kids!

Which film of the trilogy worked best for you on the screen?

There are little bits and pieces of all of them that I like a lot and there's parts of them that I don't like a lot. So it's hard to say which film has the most bits and pieces I like and the least bits and pieces that I don't like. In any way, my relationship with *Star Wars* is different than the other two films because I directed it and was the sole writer. It was a different thing — it had a different emotional impact on me than the other films had.

Do you enjoy writing?

Writing is very hard. Sometimes it's fun but it's very hard. When I have actually had to sit down and write by myself it's never been very much fun. Doing story conferences, sitting and working with writers and telling the story, has always been enjoyable. Actually, I've enjoyed myself on all my films regardless of how difficult the writing has been. I

think *Raiders of the Lost Ark* was probably the most fun I've had on a film.

Which *Star Wars* character was the easiest to develop?

They all sort of evolved in bits and pieces and in different ways. There were different kinds of evolution because the Droids had to be designed as well as created with personalities and such. So there were a lot of different aspects in evolving the characters. They each took their own course and eventually ended up as what they are today. But none of them sort of popped full blown onto the page of the script.

Is there a particular moment or event in your 11 year association with *Star Wars* that stands out in your mind?

I think finishing up on the foreign dubs of *Star Wars* the day it opened and hearing that it was a big hit was the most exciting. And the few weeks that followed were great as well. You never know how a film is going to do and I have a lot of movies that don't do very well and it's always an amazing experience when one sort of takes off and becomes successful.

It was impossible to expect *Star Wars* to do what it did.

Oh, yeah. But that will never happen again. It was just one of those things that was sort of a fluke in its own way. It just happened to be in the right place at the right time with the right thing and it skyrocketed. But there's no way to tell if a film will be a hit. When you're making a movie, it's really hard to tell whether it's going to work or whether it's going to flop. You might get a subtle clue, but you kind of get the hint that it's not going to work on every picture, so you're always a little surprised when they do work. But even working on a film and looking at the finished piece, the difference between a *Howard the Duck* and a *Willow* is difficult. If you were to not know the history or anything about them and just look at them cold and say, 'which one is going to be a hit and which one isn't,' it's hard to pick which one is the hit.

Ultimately, what do you feel *Star Wars*' greatest accomplishment will be?

Probably inspiring kids to dream, to have aspirations, to do greater

things and respect friendships and loyalty.

Probably the most often asked question we get is 'when will you get back to making more *Star Wars* movies?'

Someday. I have no current plans of doing it. I have not started working on it yet and I'm not sure when I will begin working on it. I still have a great interest in it and an interest in the story but it's just a matter of priorities as to when is that particular story going to



Above: Lucas & Spielberg on the rope bridge from Temple of Doom. **Left:** Lucas in the desert during shooting of Jedi. **Below:** Coppola and Lucas with one of the Tucker cars.



be so important to me that I think I have to get that made before I make the other kinds of things I'm interested in.

But you are definitely planning on continuing the *Star Wars* saga?

Oh, yeah! But I only have so many hours in the day and so much time. I've done one trilogy and managed to get it finished. It was a very difficult, big project and to start it all over again

when I've got a lot of other projects I'd like to be doing is difficult. Those are the projects, for better or worse, that I would rather explore than going back and exploring *Star Wars* all over again right now.

You had said at the 10th anniversary convention that you had the first three stories of the trilogy already organized in your head.

Yes, vaguely. I kind of know what happens. I don't spend too much time thinking about it. I have a rough idea of what's going to happen with the first trilogy.

It's been said that the first trilogy will deal with a young Obi-Wan Kenobi and a young Darth Vader and the early days of the Jedi and that the Droids would be continuing characters throughout the series of films. Does all of that still hold true?

Yes, that is definitely what is going to happen.

Would you be interested in directing any future *Star Wars* films?

I doubt that I would do it. The kind of films that I'm interested in directing are not that kind. I would be looking for somebody like Ron Howard or Steven Spielberg, who are just extremely good directors, to do any future *Star Wars* movies. And finding somebody like that is tough. Eventually the right person will come along. Films like *Willow* and *Indiana Jones* sat around for a long time before the idea connected with the right person who I felt could do it. A lot of little things have to come together and you have to get those things to come together and then you say, 'Okay, well, this is the time to make this movie now because I have the right this or the right that and so on.' But, without that, it sits on the shelf in the back of my mind until all the right elements come together and I can see how it can be done and I am inspired to finish.

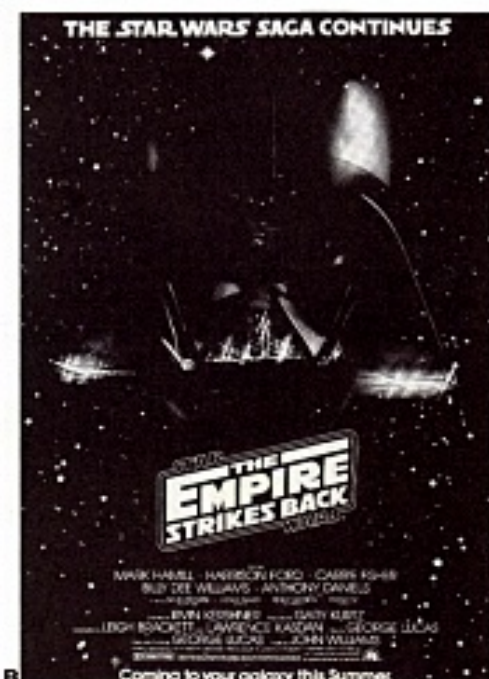
What do you feel will be the greatest difficulty in making more *Star Wars* films?

Just the cost. It will be unbelievably expensive. And that's one of the things holding it up. If there was a way of doing them less expensively, it could make it easier to go ahead and do more. But there are just huge, huge amounts of money involved.

(Continued on Page 13)

LUCASFILM MERCHANDISE

STAR WARS



STAR WARS Trilogy Movie Posters (L20A-C)

Star Wars returns in these beautiful reproductions of the release posters from *Star Wars*, *The Empire Strikes Back* & *Return of the Jedi*. These posters measure 24" x 36" and are shipped in a sturdy tube to protect them from damage. These posters are in limited quantities, so if you missed them the first time around, order now! Price: \$8.00 each.

A. *Star Wars* B. *The Empire Strikes Back* C. *Return of the Jedi*

NEW!!

STAR WARS 10th Anniversary Patch (L28)

Made especially for the Lucasfilm Fan Club, this gorgeous embroidered patch measures approx. 4 1/2" x 3" and is embroidered in five colors. It's never too late to celebrate the 10th Anniversary of *Star Wars*! Add this patch to your collection of 10th Anniversary merchandise today! Price: \$5.00



STAR WARS 10th Anniversary Pin (L23)

Probably our most requested item — this beautiful pewter *Star Wars* 10th Anniversary Pin. Let your friends know that you celebrated 10 years of *Star Wars* and will continue to celebrate until the saga returns! Price: \$8.00 each.

NEW!! STAR WARS 10th Anniversary Designer Sweatshirt (L29)

One of our most requested items — sweatshirts! Now you can display the 10th Anniversary logo on these over-sized designer sweatshirts made especially for the Lucasfilm Fan Club. This 70/30 cotton/poly blend sweatshirt features the 10th Anniversary logo in four colors and is AVAILABLE IN ADULT SIZES: S, M, L & XL. Price: \$25.00



Photo by Mark Streed

STAR WARS 10th Anniversary Proof Sets (L25, A-F)

A rare, limited edition of six proof coins in pure silver encased in commemorative book/albums. Meticulous care is taken by master craftsmen to create a treasured keepsake that will endure for generations. Each 1 oz. silver coin comes with an assay card, attesting to the weight, purity and authenticity of this rare proof issue. Price: \$40.00 each.

- | | |
|-----------------------------------|---------------------------------|
| A. Luke Skywalker & Princess Leia | D. Imperial Stormtroopers |
| B. R2D2 & C-3PO | E. Mos Eisley Cantina Band |
| C. Han Solo & Chewbacca | F. Darth Vader & Obi-Wan Kenobi |

STAR WARS Blueprints (L22)

No *Star Wars* collection would be complete without these authentic blueprints. Featuring many of the designs used in *Star Wars*, we encourage you to use them to build your own X-wing and save the Alliance! Price: \$6.95

STAR WARS Trilogy Pins (L24A-F)

Just released this year, these lovely pins should be added to your collection without further delay! Each pin is approximately 1" x 1", comes in several colors and looks great anywhere. The three movie logos are available as well as three character pins! Collect all six! Price: \$5.00 each.

- | | |
|-------------------|----------------|
| A. STAR WARS Logo | D. R2D2 |
| B. EMPIRE Logo | E. C3PO |
| C. JEDI Logo | F. DARTH VADER |

STAR WARS Trilogy Portfolios (L21A-C)

Collect all three of these artists' portfolios showing the incredible work of Ralph McQuarrie in full-color. Each portfolio features pre-production art from one of the films. These first-edition portfolios were discovered in Europe and brought back to the U.S. and can be yours from The Lucasfilm Fan Club for a limited time. Price: \$10.00 each.

- A. *Star Wars*
B. *The Empire Strikes Back*
C. *Return of the Jedi*



STAR WARS ROLEPLAYING GAMES



NEW!! STAR WARS Miniatures (L87A-D)

Experience the vast scope and sweeping power of the Star Wars movie saga with these Miniature Collectors Sets from West End Games. These highly detailed miniatures come boxed in sets of

ten and are ready to be brought to life with paint and brush. Each set also includes statistics of every figure for use with the role-playing game. Collect all four sets and bring the adventure alive! Price: \$10.00 each.

A. Heroes of the Rebellion B. Imperial Forces C. Bounty Hunters D. A New Hope

NEW!! STAR WARS Roleplaying Game (L80)

Everything you need to enter the Star Wars universe is in this book from West End Games! The Star Wars Roleplaying Game includes an introduction to roleplaying, rules of play, background material, gamemaster and player tips, a solitaire adventure, and a ready to play multi-player adventure. A game simple enough for novices, yet detailed enough to satisfy even the most avid fan. A beautiful 144-page hardcover book, the role-playing game contains many striking full-color and black and white photos. Price: \$15.00

NEW!! STAR WARS Sourcebook (L81)

A wealth of useful and fascinating information on the Star Wars universe can be found in the Star Wars Sourcebook. This fully-illustrated 144-page hardcover book from West End Games is loaded with detailed descriptions, background material, and performance statistics for starships, aliens, Rebel and Imperial forces, vehicles, weapons, and the movie heroes and villains! Invaluable for players of the roleplaying game — and for all Star Wars enthusiasts! Price: \$15.00

NEW!! STAR WARS Campaign Pack (L82)

West End Games brings us this useful gamester's aid for Star Wars: The Roleplaying Game includes a 4-panel full-color player/gamemaster screen with charts, tables, and reference material from both the roleplaying game and sourcebook, a 21" X 33" starship diagram, and a 32-page book describing how to set up and run a Star Wars campaign. Price: \$10.00

NEW!! STAR WARS Roleplaying Adventures (L83-L84)

Tatooine Manhunt (L83)

The first full-length adventure for Star Wars! The Alliance is looking for Adar Tallon, hero of the Old Republic, in hiding on Tatooine. Can the Rebels defeat cunning bounty hunters, rampaging Sand People, and an Imperial Star Destroyer before time runs out? This 32-page adventure from West End Games includes a 17" X 22" full-color map of Mos Eisley and detailed floorplans of the cantina. Price: \$8.00

Strikeforce: Shantipole (L84A)

In Roche Asteroid Field, a secret Alliance project nears completion. Headed by Commander Ackbar and staffed by insectoid aliens, this project — code-named Shantipole — will provide a powerful new starfighter for the Alliance arsenal. But first, Shantipole must be safely escorted back to Alliance High Command. Battle Imperial starfighters in the vastness of space, chase deadly probots through asteroid storms, and go up against a heavily-armed escort frigate in this explosive full-length Star Wars adventure. This 32-page book from West End Games includes a full-color map of an asteroid research station and more! Price: \$10.00

Battle for the Golden Sun (L84B)

A navigational accident has led the Empire to the legendary water world of Sedri. Now rumors are flying through the Alliance spy networks... rumors that the Empire has discovered something called The Golden Sun... and rumors that The Golden Sun is powerful enough to bring an end to the Rebellion. An Alliance agent has disappeared. An exploration team, guided by half-sane Mon Calamari must move quickly to find Sedri and solve the mystery. You are a part of that team, and all that stands between the Empire and total domination of the galaxy! This 40-page adventure from West End Games includes a full-color map of an elite Imperial Garrison, and the key to the mysterious Sun Caves — the scene of a climactic battle with the Empire! Price: \$10.00

NEW!! Star Warriors Board Game (L85)

Now you can fly X-wings, The Millennium Falcon, TIE fighters, Star Destroyers, and other starships the way they flew in the movies! This simple to learn yet highly accurate board game allows you to recreate the great space battles from the Star Wars saga — or you can pick ships, choose pilots, and create your own battles. Star Warriors can be played with the role-playing game or on its own. This West End Games product includes 22" X 34" space map, 180 counters, cardstock Star Destroyers and asteroids, "Ship's Log" record pad, charts and tables, 32-page rule book, six dice and counter tray. Price: \$20.00

NEW!!

Assault on Hoth Board Game (L86)

This dramatic board game brings alive the awesome attack on Hoth from the motion picture *The Empire Strikes Back*. Fast-paced action pits the attacking Imperial Army against the defending Rebel forces. Detailed playing pieces depict the relentless march of Imperial Walkers toward the Rebel lines as snowspeeders dart in to counter attack. A 34" X 24" color map of the ice planet Hoth, plus playing pieces representing walkers, speeders, laser towers, Snowtroopers, Rebel infantry and more make this game visually stunning as well as fast and furious fun from West End Games! Price: \$25.00

NEW!!

STAR WARS Lightsaber Dueling Pack (L88)

Lightsabers clash as Luke Skywalker battles Darth Vader for the fate of the galaxy. Create epic duels like the one from the movie *Return of the Jedi* with this sizzling two-book set from West End Games. This flipbook series of games allows one player to control Luke Skywalker — strong in the force but not yet a Jedi Knight. The other controls Darth Vader — the evil master of the Dark Side. Whoever best combines deadly lightsaber strikes with skillful use of the Force will emerge victorious. Two 40-page booklets with black and white illustrations of Darth Vader and Luke Skywalker doing battle as well as 2 full-color character cards containing all combat tables needed to play are included. Price: \$12.00

LUCASFILM-RELATED MERCHANDISE

NEW!!

The Land Before Time Release Poster (L70)

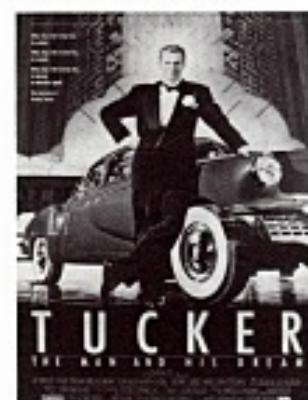
This release poster displaying the animation of our favorite dinosaur movie, is one of the most beautiful posters we have ever offered! Measuring an incredible 45" X 29" it is also one of the biggest! Limited quantities of this wonderful poster, as seen at theaters across the country, are available now so don't delay. Order today! Price: \$10.00



NEW!!

Tucker Patch (L40)

The Tucker car phenomenon took off with the release of *Tucker: The Man And His Dream* and now you can wear this Tucker patch to show you are also a part of the dream! This embroidered patch measures 2" X 4" and is embroidered in silver and maroon on a grey background. The patch displays the "Symbol of Safety", the Tucker emblem, as well as the Tucker logo. Price: \$3.00



Tucker: The Man And His Dream Release Poster (L41)

"The Man And His Dream" is brought to life in this full-color one-sheet from *Tucker*, obtained exclusively for The Lucasfilm Fan Club. This is the actual movie poster seen in theaters. Now you can proudly display this 27" X 39" collector's poster from the unique Lucas/Coppola film in your home. Don't delay, order now! Price: \$8.00

Tucker Car Poster (L42)

The car is the star of this poster! Now you can own this beautiful 23" X 35" full-color poster of the unique Tucker car. Suitable for framing, and sure to be conversation piece, this poster displays a truly one-of-a-kind automobile — "the car of tomorrow, today!" Order yours now! Price: \$5.00

NEW!!

Indiana Jones and The Last Crusade Patch (L50)

This colorful embroidered patch is the first in our line of *Indiana Jones III* merchandise. Don't be the last fan to have one of these patches sewn to your jacket or hat. Start collecting your *Indy III* merchandise now! Price: \$5.00

THX T-Shirts (L30)

The Audience Is Listening... reads the back of this 100% cotton, long-sleeve, black, Hanes Beefy-T T-shirt. The logo across the front will let everyone know your preferred brand of theater sound — THX! Heading to the next show? Don't go without this special T-shirt. AVAILABLE IN ADULT SIZES: S, M, L & XL. Price: \$18.00 each.



W·I·L·L·O·W™



Madmartigan Poster (L05)

The adventurous rogue, Madmartigan, is brought to full life in this 23" x 35" poster from One Stop Posters. This beautiful poster comes rolled in a sturdy tube to protect it from damage. Price: \$5.00

Madmartigan Mural Poster (L06)

Portal Publications presents this 26" X 74" horizontal poster displaying scenes from Willow featuring the heroic Madmartigan, in glorious full-color. The poster is rolled in a sturdy tube to protect it from damage. Price: \$10.00

WILLOW Action Figures (L03B-J)

Create epic battles between good and evil from the movie Willow with Tonka's action-figures. These figures are made of high impact plastic and come with a die-cast metal stand.

Each figure comes in an action pose with a non-removable weapon. Different styles are available, so start collecting them today! Price: \$2.50 each.

- B. Nockmaar Warrior
- C. Death Dog
- D. General Kael
- F. Nockmaar Lt.

- H. Airk Thaghauber
- I. Madmartigan
- J. Willow

WILLOW Action Figures & Horses (L04A-E)

Add these exciting action figures on horses to your collection to reenact great battles! Madmartigan (L04A) & Sorsha (L04B) ride on the side of good against General Kael (L04D) and the Nockmaar warrior (L04E) on the side of evil. Price: \$5.00 each.

WILLOW Cap (L07)

This Dorfman/Pacific painters style cap is just what you've been looking for! Let your friends know you're a Willow fan by wearing this cap everywhere you go. Printed in six colors, the cap displays Willow on two sides and on top and the Willow logo across the front. This one-size-fits-all Willow cap can be yours by ordering today! Price: \$6.00



The WILLOW Game (L08)

Fearsome monsters, fabulous treasures, transformation spells, objects and places of power are all part of your quest to deliver the baby to fabled Tir Asleen in the exciting adventure board game from TQR Books, The Willow Game. 2 to 6 players reenact the roles of Willow, Madmartigan, Fin Raziel, Franjean & Root, Sorsha, or General Kael on a full-color game board, with dice, 144 full-color cards, 8-page rule book and more! Start your own adventure today by ordering now! Price: \$29.95

WILLOW Graphic Novel (L09)

Marvel Comics colorful graphic novel of the film Willow is 62 pages full of exciting art that will enable you to relive the adventure. This graphic novel features several scenes that were cut from the actual film! Price: \$6.95.

WILLOW Novelization (L10)

Ballantine Books' novelization of the film Willow by noted fantasy author Wayland Drew! This version of the novel includes an 8 page insert full of exciting color photos from the picture. A must read for any Willow fan! Price: \$4.95

WILLOW Movie Magazine (L11)

Go behind-the-scenes on the making of Willow with interviews, articles and exciting full-color photos in the Starlog Willow Movie Magazine. A must for collectors! Price: \$3.95

WILLOW Poster Magazine (L12)

10 exciting, full-color posters can be yours when you order the Starlog Willow Poster Magazine. The posters feature a variety of characters and action scenes from the film. Price: \$3.75

WILLOW Sticker Album Starter Set (L14-15)

Panini brings us a different way to enjoy our favorite film — sticker collecting! The 32 page sticker album has spaces for you to collect 240 individual stickers featuring characters and scenes from Willow! This special starter set includes your sticker album and 3 packs of stickers to get started! Price: \$2.50 (L14)

Need more stickers? 10-Packs of album stickers are also available. Price: \$2.50 (L15)

WILLOW Color-Me-Tees (L16A-D)

Enjoy the fun of coloring your own Willow t-shirt, then throwing it in the wash so that you can color it again! Each 50/50 shirt comes with four non-toxic, water-base markers and is available in four styles: Willow, Madmartigan, Sorsha & General Kael. NOTE: These T-shirts come in childrens sizes ONLY — Small (6-8), Medium (10-12) & Large (14-16). Price: \$10.00

WILLOW Buttons (L17)

Buttons, buttons, who's got the buttons? We do, of course! And you can have them too! One Stop Posters brings us this set of six 1 1/4 inch full-color buttons featuring Willow, Madmartigan, Sorsha, General Kael, the High Aldwin, and Willow and his family. These buttons are only available in sets of six. Price: \$5.00

NEW!!

WILLOW Patch (L18)

Wear this embroidered patch on your favorite jacket or hat and show your support for Lucasfilm's fantasy epic Willow! This patch measures 2" X 3" and is embroidered with a silver stitch on a white background. Price: \$2.00

NEW!!

WILLOW Calendar (L19)

Keep track of the seasons with this beautiful 1989 calendar from Ballantine. Each month features a full-color action photo from the film! Get yours before time slips away. Price: \$7.95



LUCASFILM-RELATED MERCHANDISE

NEW!!

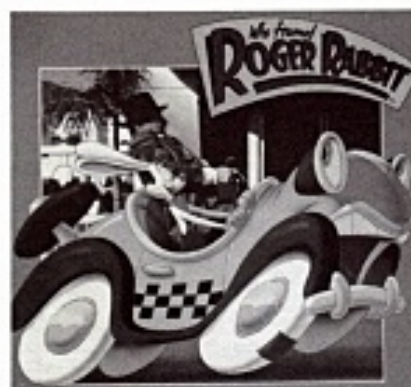
Who Framed Roger Rabbit Poster (L60)

"Time To Toon In Again" reads this limited edition poster featuring or favorite hare-raising star Roger Rabbit. Printed on a heavy paper stock this lovely poster will make a wonderful addition to any poster collection! You won't be disappointed unless you wait to long! Quantities are limited! Price: \$10.00

NEW!!

Who Framed Roger Rabbit Buttons (L62)

This set of six buttons features a variety of characters and slogans from Who Framed Roger Rabbit including Roger ("A Rabbit's gotta do what a Rabbit's gotta do"), Jessica ("I'm not bad, I'm just drawn that way."), and Baby Herman ("The whole thing stinks like yesterdays diapers") and more! Price: \$5.00



NEW!!

Who Framed Roger Rabbit Calendar (L61)

Bring in the New Year with this fabulous Official 1989 Who Framed Roger Rabbit Calendar from One Stop Posters. Watch the year pass by as you enjoy the zany antics of our heroes from month to month. This collectors item will help you pass the time away! Price: \$9.95

Who Framed Roger Rabbit Pins (L64A-F)

Roger Rabbit, Jessica, Baby Herman, and the rest of the "Toon" gang can be yours by wearing these lovely enamel pins available from The Lucasfilm Fan Club. These pins measures approx. 1" X 1" and come in a six styles and a variety of colors. Collect the entire set! Price: \$3.00 each.

- A. Roger Rabbit
- B. Jessica
- C. Benny the Cab

- D. Baby Herman
- E. Weasel
- F. Judge Doom

NEW!!

Who Framed Roger Rabbit T-shirts (L63A-C)

Collect these Who Framed Roger Rabbit t-shirts while they last! These 100% cotton t-shirts come in three different colorful styles, are printed on both front and back and are appropriate attire for a night out on the "toon"! Don't wait, order your t-shirt now! AVAILABLE IN ADULT SIZES: S, M, L & XL. Price: \$12.00

(L63A) Front - Roger, Back - "WHO FRAMED ROGER RABBIT" Logo

(L63B) Front - Roger & Jessica, Back - "WE'LL ALWAYS HAVE TOON TOWN"

(L63C) Front - Roger, Benny the Cab, Baby Herman, Back - "VROOM"



Photo by Mark Streed

Prod.#	Item	Quantity	U.S.	Canada	Foreign	Total
SPECIAL FAN CLUB MERCHANDISE						
L01	FAN CLUB PATCH		\$2.00	\$2.50	\$3.00	
L02	FAN CLUB T-SHIRT (CIRCLE) S M L XL		\$10.00	\$11.00	\$12.00	
WILLOW MERCHANDISE						
L03	ACTION FIGURES (CIRCLE) B C D F H I J		\$2.50	\$3.50	\$4.50	
L04	ACTION FIGURES/HORSE (CIRCLE) A B C D		\$5.00	\$6.00	\$7.00	
L05	MADMARTIGAN POSTER		\$5.00	\$6.00	\$7.00	
L06	MADMARTIGAN MURAL POSTER		\$10.00	\$11.00	\$12.00	
L07	WILLOW CAP		\$6.00	\$7.00	\$8.00	
L08	THE WILLOW GAME		\$29.95	\$30.95	\$31.95	
L09	GRAPHIC NOVEL		\$6.95	\$7.95	\$8.95	
L10	WILLOW NOVEL		\$4.95	\$5.95	\$6.95	
L11	MOVIE MAGAZINE		\$3.95	\$4.95	\$5.95	
L12	POSTER BOOK		\$3.75	\$4.75	\$5.75	
L14	ALBUM STARTER SET		\$2.50	\$3.50	\$4.50	
L15	10 — ALBUM STICKERS		\$2.50	\$3.50	\$4.50	
	COLOR-ME-TEES (CIRCLE)					
L16A	WILLOW S M L		\$10.00	\$11.00	\$12.00	
L16B	MADMARTIGAN S M L		\$10.00	\$11.00	\$12.00	
L16C	KAEL S M L		\$10.00	\$11.00	\$12.00	
L16D	SORSHA S M L		\$10.00	\$11.00	\$12.00	
L17	WILLOW BUTTONS		\$5.00	\$6.00	\$7.00	
L18	WILLOW PATCH		\$2.00	\$2.50	\$3.00	
L19	WILLOW CALENDAR		\$7.95	\$8.95	\$9.95	
STAR WARS TRILOGY MERCHANDISE						
L20	TRILOGY POSTERS (CIRCLE) A B C		\$8.00	\$9.00	\$10.00	
L21	TRILOGY PORTFOLIO (CIRCLE) A B C		\$10.00	\$11.00	\$12.00	
L22	STAR WARS BLUEPRINTS		\$6.95	\$7.95	\$8.95	
L23	10TH ANNIVERSARY PIN		\$8.00	\$9.00	\$10.00	
L24	TRILOGY PINS (CIRCLE) A B C D E F		\$5.00	\$6.00	\$7.00	
L25	1 OZ SILVER COIN (CIRCLE) A B C D E F		\$40.00	\$50.00	\$60.00	
L26	10TH ANNIVERSARY PATCH		\$5.00	\$5.50	\$6.00	
L29	10TH ANNIVERSARY SWEATSHIRT (CIRCLE) S M L XL		\$25.00	\$26.00	\$27.00	
LUCASFILM LTD. MERCHANDISE						
L30	THX T-SHIRTS (CIRCLE) S M L XL		\$16.00	\$17.00	\$18.00	
SPECIAL LUCASFILM RELATED MERCHANDISE						
L40	TUCKER PATCH		\$3.00	\$3.50	\$4.00	
L41	TUCKER RELEASE POSTER		\$8.00	\$9.00	\$10.00	
L42	TUCKER CAR POSTER		\$5.00	\$6.00	\$7.00	
L50	INDY III PATCH		\$5.00	\$5.50	\$6.00	
L60	ROGER RABBIT POSTER		\$10.00	\$11.00	\$12.00	
L61	ROGER RABBIT CALENDAR		\$9.95	\$10.95	\$11.95	
L62	ROGER RABBIT BUTTONS		\$55.00	\$6.00	\$7.00	
	ROGER RABBIT T-SHIRTS (CIRCLE)					
L63A	S M L XL		\$12.00	\$13.00	\$14.00	
L63B	S M L XL		\$12.00	\$13.00	\$14.00	
L63C	S M L XL		\$12.00	\$13.00	\$14.00	
	ROGER RABBIT PINS (CIRCLE)					
L64	A B C D E F		\$3.00	\$4.00	\$5.00	
L70	LAND BEFORE TIME RELEASE POSTER		\$10.00	\$11.00	\$12.00	
STAR WARS ROLEPLAYING GAMES AND ACCESSORIES						
L80	ROLEPLAYING GAME		\$15.00	\$16.00	\$17.00	
L81	SOURCEBOOK		\$15.00	\$16.00	\$17.00	
L82	CAMPAIGN PACK		\$10.00	\$11.00	\$12.00	
L83	TATOOINE MANHUNT		\$8.00	\$9.00	\$10.00	
L84A	STRIKEFORCE: SHANTIPOLE		\$10.00	\$11.00	\$12.00	
L84B	BATTLE FOR THE GOLDEN SUN		\$10.00	\$11.00	\$12.00	
L85	STAR WARRIORS		\$20.00	\$21.00	\$22.00	
L86	ASSAULT ON HOTH		\$25.00	\$26.00	\$27.00	
	MINIATURES SETS (CIRCLE)					
L87	A B C D		\$10.00	\$11.00	\$12.00	
L88	LIGHTSABER DUELING PACK		\$12.00	\$13.00	\$14.00	
SUBTOTAL						
AURORA, CO. RESIDENTS ADD 7.2% — CO. (NON-AURORA) ADD 3.75% TAX						
TOTAL						
POSTAGE & HANDLING MUST BE INCLUDED ON ALL MERCHANDISE ORDERS! USE CHART OPPOSITE COUPON.						
P&H						
	LUCASFILM FAN CLUB MEMBERSHIP □ NEW □ RENEW		\$8.00	\$10.00	\$15.00	
LBI	BACK ISSUES (CIRCLE) #1 #2 #3 #4 #5 #6		\$3.50	\$4.00	\$5.00	
GRAND TOTAL						

JOHN POMEROY

Producing *THE LAND BEFORE TIME*

By Lisa Cowan

The *Land Before Time* stampeded into movie theaters this fall, and became the biggest animated film opening in history. Children of all ages fell in love with Littlefoot the Brontosaurus, Cera the Triceratops, Spike the Stegosaurus, Ducky, Petrie, and all the other dinosaurs in this timeless, classic animated film by the Sullivan Bluth Studios.

When filmmakers Steven Spielberg and George Lucas wanted to make a dinosaur feature, they turned to the team of Don Bluth, Gary Goldman and John Pomeroy, who had made *An American Tail* such a success. Lucasfilm Fan Club's staff writer, Lisa Cowan, recently met with team member John Pomeroy and asked him about making *The Land Before Time*.

John, what were your duties as Producer and Directing Animator?

I was involved in nearly everything, all the story meetings, and recording sessions. I established much of the key animation of the characters, how they moved, what their personality would be like, how they would talk. Before we actually get into the thick of production, we do "walk cycles" for each of the characters because you can tell a lot about a character by how they walk, no matter if they are a dog, cat, human or dinosaur. Littlefoot, Cera, Petrie, Ducky, and Spike all had their own way of walking.

Then body language was an important consideration?

It was a big challenge to get delicate expressions with just a bare

Right: Littlefoot & Cera.
Below: Cera with
Petrie lead Littlefoot
& Ducky on the way
to find the Great
Valley.



head and neck and body. We didn't have the luxury of shoulders or hands or clothing to express gestures. We had to convey everything with the face, neck tilts, and body language — a difficult challenge. Also being that dinosaurs have disappeared from the face of the earth, we had no way of really knowing just how they moved; plus, our concepts of dinosaur life and how they walked and ran have been changing over the past few years. We tried to use the most current ideas taken from *National Geographic* and other articles.

You used color very effectively to set the mood of each scene.

When we made the film we knew there would be three ways to tell the story: through the dialogue, through the music, and with color. In *Land* there are dozens of color variations depending on the mood of the scene, and where the dinosaurs are traveling. If the characters go from darkness into light, there is a color change to get the impact of realism.

All the backgrounds are done in watercolor. The earth is changing, the land is dying — it is all browns, yellows, and reds. There is only so much you can do with rock formations and dying trees, so we enhanced them with many different styles and muted colors. The colors are always shifting and blending. In our color scheme, we worked backwards from the final moment when the audience sees the Great Valley, all in pastels and bright hues, so that moment would not be upstaged.

Another effective, and emotional scene was the death of Littlefoot's mother. Was having her die a difficult decision?

A lot of research went into the mother dying sequence. We considered eliminating the whole sequence, but that produces a lot more problems when you're trying to show a small boy going through his rites of passage to manhood. You must eliminate the parent in that cycle. Psychologists were approached and shown the film. They gave their professional opin-

ions of how the sequence could best be depicted. On their advice, we ended up adding another sequence with the Rooter character. He is a mole-like reptile that Littlefoot falls into company with just after his mother's death. That sequence softens the blow, showing that death is a reality that Littlefoot, and the audience, have to deal with.

How long did it take to develop and produce *Land*?

It all began with a luncheon meeting with Steven Spielberg at Amblin back in April 1986. When we all sat down and first discussed making a dinosaur film, we all remembered our own childhood fascination with these creatures. From the very beginning there was always a lot of enthusiasm for the film.

What was George Lucas' contribution to *Land*?

George was involved from the very beginning, fine tuning some of Steven's ideas. Then in May 1987 we had a screening of the unfinished film in London with just the producers and Steven and George. The production was at a critical point, about halfway complete, just enough there to determine if we were on the right track. Overall, it looked great, but some things were missing with the characters and their personalities. While he was in London, we had a two-day marathon story session with George Lucas, and during that time my respect for him went up about 10 decimals. All of us, Don Bluth, Gary Goldman, George Lucas, and myself sat down, and I won't say we re-wrote the story, but we made major structural changes. We took all the raw material and everything we had done up to that time, and reformed it without taking anything away from the original story writers (Judy Freudberg and Tony Geiss), or script writer (Stu Kreiger). We were all very happy with the results, and 80% of the finished story came from that story meeting.

Don Bluth has said that it was George Lucas who suggested making the Triceratops, Cera, a tough little girl, rather than the tough little boy in the original story. Are you pleased with the result?

Yes. Cera is a very bravado, aggressive character. There is really very little that is feminine about her. She is very intolerant of anything or anyone who gets in her way. She is soft inside, but hides it in a cast iron shell. We finally reveal her vulnerability at the end, in soft colors. When she walks up to her father at the end of the film, she is pink rather than orange or yellow. It is one of the many ways we use color to convey emotion.

All the characters have their own unique personalities that everyone can identify with. At one point in the story, Cera and Littlefoot get into an argument. You can place that fight in any playground in any city. Spike, the Stegosaurus, represents that strata of society that could be lazy, but also quiet and shy. Underneath, they have what it takes to rise to the occasion, as did Spike when he had to.

All five of our characters have their basic fears. The Pterodactyl Petrie's fear was that he couldn't fly. But because he is part of the group, he finally succeeds. Collectively, the group not only guarantees each other's survival, but they learn to conquer their individual fears.

I noted, happily, that in *The Land Before Time*, the messages, such as conquering your fears, were always well-blended into the storyline.

Don, Gary, and I all believe the plot comes first, the message

comes later. If you can infuse something of a spiritual nature into the entertainment, terrific. But, first is the entertainment, and the way to entertain the people is with things about themselves that they can laugh at and identify with.

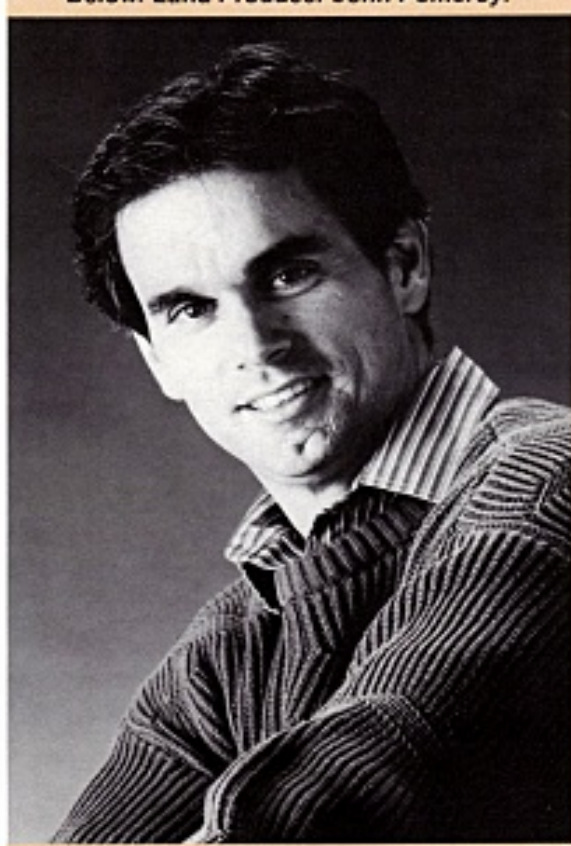
What is your next animation project?

Sullivan Bluth has three new projects on the runway. We are just now finishing the animation on *All Dogs Go To Heaven* (working title), which will feature the voices of Burt Reynolds, Dom DeLuise, Loni Anderson and Charles Nelson Reilly.

John, thank you for taking the time to tell Lucasfilm fans about *The Land Before Time*.

It was fun. *The Land Before Time* was a wonderful film to work on, and I'll never forget those two days in London with George Lucas. Don Bluth and I would love to work with Lucasfilm again, anytime.

Below: Land Producer John Pomeroy.



A DESIGN OF DESTINY

THE MAKING OF A DREAM

By Lisa E. Cowan

One of the most exciting scenes in *Tucker: The Man & His Dream* is the dramatic unveiling of the prototype Tucker, the *Tin Goose*, before an eager audience anxious to see their first glimpse of the "Car of Tomorrow, Today." Just as interesting is the story of how this event and all those that led up to it — both in real life, and in the movie — came to be.

Most new cars take years to develop to the prototype stage. Preston Tucker had only a few months — one hundred days to be exact — to develop a working automobile or risk losing his government lease on the huge 475 acre Tucker plant in Chicago. In contrast, Francis Coppola spent many years developing the project, and then spent over a year in production of the film. The film crew for *Tucker* had several weeks just to develop and build the sets that depicted the making of Tucker's automotive dream.

In the movie, designer Alex Tremulis (Elias Koteas) complains to Preston Tucker (Jeff Bridges) that he can't get enough clay to make a full-scale model of the Tucker. "We can't build the model without clay, and we can't build the prototype without the model," Tucker responds, "Easy, kid. Life is full of surprises," and he introduces Alex to Herman Ringling, who he claims "...can go from your sketch, straight to metal."

Herman Ringling was, in truth, a master metalsmith who could and did work miracles in sheet metal with his bare hands ("Gloves interfere with your touch," he said). Even he, however, could not put together an entire car from sketches alone. Three-dimensional models were needed, including a full-sized study in clay, and in the real story such models were made in a matter of weeks. Automotive modeling clay was found (although not the best quality), and spread over two wooden "bucks" (forms) by two teams of designers working feverishly side by side, six days a week, often for fourteen hours a day. Preston Tucker would inspect the models on a daily basis, and as soon as a firm decision was made on a selection of the model, Herman Ringling and his team would take careful measurements and recreate it in metal

to ultimately produce the *Tin Goose*.

Smaller scale models in both clay and wood were also made for various purposes, and some of these are seen on tables and in the background of several scenes in the movie. To have them made, art director Alex Tavoularis turned to a Los Angeles, California model-making company he had worked with in the past with excellent results. *Wonderworks*, a top name in movie model making, was especially adept at making automobile models. This was important because the Tucker models had to be extremely accurate — nearly exact copies of the actual models created forty years ago. Samples of the automotive clay were ordered from General Motors and to make sure they used just the right shade of grey, the samples were sent to Tucker designer Alex Tremulis, now in his seventies. The correct color was then matched in special lacquer paint because the actual models would not be made of clay! They were formed from fiberglass and painted to look like clay. Actual clay models, subjected to the hot lights of indoor movie sets would tend to soften, sag and even melt.

In one of those curious cases of coincidence, that very thing actually happened to the real clay models some forty-two years ago. In his new book, *Design and Destiny, the Making of the Tucker Automobile*, author and assistant Tucker designer, Philip S. Egan relates the following true story:

"It was April and the unpredictable Chicago weather had inflicted a heat wave upon the non-air-conditioned Tucker plant. Our clay began to sag. Hundreds of pounds of the stuff, painstakingly ladled onto the buck, had

begun to move..."

The design teams desperately tried to stop the clay from sagging, but to no avail. Then one of the men thought to call the company fire department. "Bring over your CO₂ truck, quick!"

The firemen brought their truck to the development area and sprayed cylinder after cylinder of carbon dioxide onto the clay. "...the compressed CO₂ produced a chilling fog which did the trick, successfully curing the sags. From then on, whenever it was too warm in the development bay, we sprayed our magic nos-

trum on any surface ready to be polished — or about to sag."

It seems a shame that this highly visible and dramatic scene could not have been included in the film, but condensing a complex story that took place over a five-year period into a two hour movie meant that much had to be reluctantly left out.

One scene that could not and would not be left out was the gala premiere of the *Tin Goose*. Here Francis Coppola was fortunate in that the actual June 19, 1947 unveiling of the first Tucker ever built had been filmed, and that film still existed in the care of the Tucker family. Coppola had a video made, and during the filming of the pivotal scene, he watched the forty year old film on one video screen while he directed the action and checked it on another video screen set up along side the first.

The result was a true re-creation of the exciting event. The stage, the band, the costumes, the audience, the dialog, the car and the magic were all there again. Preston Tucker's youngest son, John (now in his fifties), who watched the filming said, "Everything was exact. It was like going back in time and living the day all over again."

Forty years ago when the curtains parted and the crowd saw the first Tucker roll out on the stage, they rose to their feet and roared their approval. His dream a beautiful reality, Preston Thomas Tucker beamed.

Forty years later, another crowd rose to its feet and cheered for a maroon Tucker shining in the spotlight. His dream at last a reality, Francis Ford Coppola beamed. ■



Above: Preston Tucker (Jeff Bridges) reveals his innovative Tucker car.

INDIANA JONES

and the

LAST CRUSADE



When *Indiana Jones and the Last Crusade* hits theaters this May, audiences will once again thrill to the daring exploits of archaeologist and adventurer Indiana Jones. There is one important element, however, to this film that greatly sets it apart from the previous *Indiana Jones* movies. That element is the inspired casting of Academy-Award winning actor Sean Connery as Professor Henry Jones, Indy's father.

Sean Connery is a man who has arrived at his exact moment in time. He radiates confidence. The recognition from his peers for a lifetime of good work — often unacknowledged — which came with his best supporting Oscar for *The Untouchables* was the icing on the cake.

Aside from his acting career, Connery has been spending some of his free time doing what he enjoys most — playing golf. And if you haven't been on another planet for the last generation, you'll know that Sean Connery's religion is golf.

Life is pretty sweet, just now. Then along comes Steven Spielberg with an offer he couldn't refuse: playing Indiana Jones' father in *Indiana Jones and the Last Crusade*.

Cut to several months later. Sean Connery is sweltering in a Harris tweed three piece suit, covered in dust in a dry river bed in Almeria, Spain. Nearby, Harrison Ford, his screen son, gallops again and again

along the same river bed. And around them the whole exotic panoply of a major feature film was being played out with military precision.

"Sean Connery was absolutely my idea," said Steven Spielberg, taking full credit as a director can. "He was my first choice and only choice, the only actor I could think of who is charismatic

enough to play Harrison Ford's father."

The fact that the casting has worked out even better than Spielberg dared hope, and has lifted this third *Indiana Jones* film right into another genre, has been a bonus that was apparent the first time Connery and Ford played a scene together.

"I didn't know quite how it would work," Spielberg said. "But there is the most wonderful chemistry between the two of them; it's a little like the Newman/Redford chemistry in *Butch Cassidy and The Sting*. It's a real sparkle of screen magic."

"When I agreed to direct a third *Indiana Jones*, I didn't recognize any growth in terms of what I had done before until I realized it was a father/son movie. That human interest on top of the adventure created obstacles for me as a director."

Sean Connery has been generating excitement most of his acting life. And, today, he continues to be one of the most sought after talents of his profession.

"It was very encouraging and flattering to receive an Oscar," he said. "Of course you do hear con-

flicting cases about people never working again but fortunately that doesn't seem to be the problem. I think the goals remain the same — finding material that is stimulating and challenging."

Of course, one of the roles that Connery is most well-known for is that of secret agent 007, James Bond. These days, he takes a more generous view of his association with the character than would have been the case ten or more years ago. "I'm not quite as branded or destroyed by the association with Bond. There's no question it was getting in the way of my decisions to do anything else. The strange thing was how long it hung around, but it doesn't bug me as much as it used to."

Now Sean Connery has the opportunity to create yet another memorable character — Dr. Henry Jones in *Indiana Jones and the Last Crusade*.

"The nice thing about *Indiana Jones* is the humor and the fact that it's back to an older age, not an age of hardware and spacecrafts, but cars and airplanes and trains and horses," says Connery. "I'm always looking for the humor in a situation and Harrison Ford has a nice sly sense of humor. I'm very impressed by Steven Spielberg; he's very inventive, very quick. We've built up the humor as much as possible in this relationship between Indiana and his father. It's developed as we've worked on it. It's been a terrific experience, great fun."





By John S. Davis

In *Cocoon: The Return*, the Antareans, along with some of the senior citizens who went with them in the original film, come back to Earth to rescue the cocoons because they are in danger of being damaged by seismic activity. They, of course, contact the people they left behind during their short stay. One of the cocoons, however, is found by divers from a research vessel and taken to a nearby oceanographic institute where its contents, the alien named Phil, is discovered.

According to Scott Farrar, ILM effects supervisor on the film, one of the most difficult effects was the Antarean Phil, which was, in addition to being a key character, a special effect as well.

"He is in quite a number of shots and therefore it's difficult because you have lots of things that must remain in control in each and every shot. That's very challenging. Bruce Vecchitto was optical supervisor. He took over after Ralph Gordon died. Ralph was optical supervisor when we began the show and very sadly he passed away. But Bruce took over and did an excellent job. The people in optical had to make the alien basically look the same as far as coloration is concerned. They had to control the size of the vapor coming off the alien, the color of the vapor, the intensity of the color on the alien, the amount of diffusion, all these things. You have many variables in each and every shot and therefore many chances to go wrong. Some of the trickiest shots really involved the alien because of colors, and random color patterns change things as you run a shot.

"We were following the look of the aliens established in the first picture," explains Farrar. "However, we've used new techniques to make some of the vapor look better and the choreography of flying aliens is more complex and I think, all in all, the aliens are more interesting looking in this picture. So we've taken what we had and built upon that, trying to embellish what was done before."

For the flying alien sequences, an actress, wearing a full head and body suit, is supported by wires and filmed against a blue screen, recreating a previously planned out flight path so that this new photography will match up to the original background photography. But not all the shots of the Antareans were filmed against blue screen. In the shots where Phil, the

captured alien, isn't flying, he is shot at the same time as everything else. Later, in post production, the ILM animation department adds all the special touches such as color, vapors and glows to the alien.

In addition to the difficulty in creating the alien sequences in this film, another factor, although not an effect in itself, forced the ILM crew to produce effects that are more technically perfect than those of only a few years ago. And according to Scott Farrar this factor has become quite prevalent in the field of special effects. "The biggest change in the visual effects work that we have is that most shots are much longer than they used to be. During *Star Wars*, *Empire* and *Jedi*, a long shot was a hundred frames. Well, in this film we have many shots that run 500, 600, 700 frames. You have more chances to go wrong the longer the shot lingers on the screen. If you have a shot that sits on the screen for ten or more seconds you can start to pick it apart. So that's why the quality of the work has had to increase dramatically from what we had to do in previous years."

In fact, one of the best special effects in *Cocoon: The Return* doesn't even appear to be a special effect. "A new precedent that we've set in this film is the ability to photograph most of the scene without one of the key players being present," states Farrar. "In the film's end sequence where the people are ready to leave and go back to the space ship, Brian Dennehy appears on board the *Manta* with all the others present there on the back of the boat. At the time of original photography, Brian could not be present for us to photograph him with the rest of the group. So we had to photograph all the people there at night on an exterior location on the back of the boat in Florida acting as if he were there. And then we had to put him into all the shots by photographing him against blue screen and matting him in. I think most viewers will find the scenes fairly flawless. It's some of the best matte work ILM has done."

Other scenes where effects play an important role are the crazy restaurant scene where the Antarean, Kitty, attempts to share herself with Jack as she did in the first film; The basketball game where the four old men defeat a group of young men; and the touching hospital scene between Hume Cronyn and Jessica Tandy.

"She (Jessica Tandy) has been hit by a car and Joe (Hume Cronyn) comes to her and he's trying to help her and revive her. Of course," says Farrar, "it's a very sad emotional scene and our job was to try and indicate that some of his power was flowing into her. In the original photography, we started out with a little glow light in his palm and he places it on her chest and there is a little ambient light that's appearing there, coming from under his hand. Our job was to produce a very understated, very simple suggestion of light or energy flowing from his arm into her. This is a real good example of where it was very difficult to keep the effects underplayed. We had to do many trials and errors with that scene. We kept going more and more subtle as we went along. The type of effect that we have to put into things usually doesn't go into a very sentimental, very sad scene as this is. So in this case, the less effect there is the better. You just want the suggestion of light movement going from his arm into her. You simply don't need a lot of suggestion on our part to make the scene work."



Above: shooting the alien Phil in front of ILM's blue screen. Below: the effect integrated into the actual scene.



KEVIN POLLAK

Playing Small, But Thinking Big

Above: Kevin Pollak (left) as Rool argues with his fellow Brownie, Franjean, while Willow watches.

By Dan Madsen

There's a good chance that most people on the street would not recognize Kevin Pollak as the 9-inch-tall mischievous and feisty Brownie, Rool, from the film *Willow*. And there's good reason. Kevin, believe it or not, is much taller in real life and it's safe to say that his normal everyday apparel does not consist of animal skins, leaf tattoos and a mouse head hat.

This talented actor/comedian, however, is becoming increasingly more popular and recognizable with his unique style of comedy. Kevin has an extensive background in stand-up comedy, appearing at clubs all over the country as well as numerous appearances on television and film. He is a regular on the new CBS series *Coming of Age* and has an HBO Comedy Special in the works.

The Lucasfilm Fan Club recently caught up with Kevin and talked with him about his role in the George Lucas/Ron Howard film *Willow*.

Kevin, how did you get the role of Rool the Brownie in *Willow*?

Well, they needed a couple of 9-inch-tall guys who had been known in the business as small leading men and they got the word out. Apparently, there weren't too many people of my stature who needed the work. Most of the people my size had work or were just financially independent! Actually, in reality, Rick Overton had been hired to play Franjean and he had worked with Ron Howard before. Ron asked him if there was anyone else he would feel good working with since these two Brownies would need to improvise together. And he and I had just finished a film called *Million Dollar Mystery* and he suggested me and a few other guys. I think they ended up looking at five of us. Each one of us would go into this room and be put on camera with Rick reading from the script and also improvising. So we all did that and they sent the tapes to Ron and George in London and they chose me. And Ron made it clear that Rick and I were chosen because of our

abilities to improvise. I think physically we played well off of each other because of our size difference.

What was your first impression upon learning you would be playing a 9-inch-tall character?

I thought, "You know, it's just my luck! I finally get to be in a movie directed by Ron Howard and produced by George Lucas and nobody will see me because I'm 9 inches tall!" But once it became clear that we would have close-ups and that we wouldn't just be 9 inches crawling across the screen, I felt better. It's kind of easy to put your silly ego aside when you do get an amazing opportunity like *Willow*. It's real easy to put it aside because your imagination just wanders with the possibilities of this opportunity.

What did you find most difficult?

The most frustrating part of it was not having actors and scenery. We were shooting in front of blue screens and oversized sets. I attribute whatever performance we ended up giving to Ron Howard for helping us to see scenery and actors where there were none. He really was our eyes and ears and we trusted him completely. It worked nicely because he trusted us to work off our instincts and improvising and so on.

Which scenes were improvised?

We had a week of rehearsal where Rick and I and Ron Howard sat around and talked about each scene. Ron would say, "Well, we'll do a couple of shots according to the script and then we'll do a couple where you guys do whatever you want. Work it out ahead of time." We improvised in rehearsal, in shooting, in blocking and in looping after the film was done. We even relooped three weeks before the film was to be released. I was with George up at Skywalker Ranch putting some finishing touches on it and he said, "Let's change a few things. You're not really that visible in this scene so you can say anything." And that's where the line, "Your mother was a lizard" came from. It's probably the most quoted line from the film and it was an adlib.

Did anything humorous happen while you were shooting?

Well, the day we got the whole crew to whistle the theme from *The Andy Griffith Show* for Ron was fun. I said, "Yeah, I bet he's never heard that before!" But we had a lot of fun with both Ron and George.

Kevin, describe a Brownie?

The tribe known as Brownies have been around longer than most because of their innate ability to survive. They are hunters, they are naturalists, and they are scavengers. They are almost completely unaware of their disadvantage due to their height and they have tremendous egos. They are mischievous and there's a very strong camaraderie and brotherhood amongst them. It's pretty much in their minds that it's them against the world and that they are the leaders and the champions. They are afraid of nothing until perhaps their lives are threatened. And, then, of course, we hear the Brownie cry which is where the hands go up and the tongue comes out and they scream!

Did you like that mouse head hat you were wearing?

I thought the hat that I wore was a natural for Halloween. I desperately tried to get that hat but it's in the Lucasfilm archives with Yoda and everything else.

Did you like working with Rick Overton?

Yeah, he was the perfect Franjean because Franjean had to really believe he was king of the world. Rool's greatest joy in life was to undermine Franjean's every command! Franjean was the leader and Rool was the tracker. Once that was established, it became great fun to play off of each other. And Ron let us do our own stuff. The scene by the campfire where Rool has the recurring rat dream was all improvised. Ron said, "Okay, you guys are sleeping. What dreams do Brownies have?" And I said, "Rats, rats! Big rats!" And Rick said, "Rool, no, you're just dreaming! You and that stupid recurring rat dream!" And that may be my favorite scene.

How did you come up with the French accent?

At first it was Norwegian or Swedish and then they said, "Let's make it kind of French and kind of not, so that it's not definitely French." So we tried to create something that was derivative of several languages.

Kevin, what will you remember most about *Willow*?

Showing up everyday and sitting in my chair with my name on the back and looking and seeing Rick, Ron and George. And I'll remember the family unit that was created and the people who worked so closely with us. The great thing was the family feeling we had but the strange thing is the loss you feel when it's over. I know if I see any of the people I worked with on *Willow* that bond that we formed will come back. But the greatest thing was the working environment that Ron and George created.

Kevin, thank you for the interview and we look forward to seeing you in many other things in the near future.

Great! Thank you.

GEORGE LUCAS

(Continued from Page 6)

Do you feel it will be difficult to capture the uniqueness and novelty of the three films already made?

Well, they're different, they're not like the first three films. The next ones are completely different kinds of movies. The characters are continuing through but all the actors are different. So it's a completely different look and it's a different time period. It's like making a film in the 50's and a film in the 30's — they look very different.

One of your latest films, *Willow*, has some elements of *Star Wars* in it. What inspired you to do *Willow*?

It was an idea that came to me in reading a lot of mythology and a lot of fairy tales and I realized that there hadn't been very many feature films in that genre of just pure fantasy. So I decided that that would be a fun thing to explore if I ever got the chance. And it sat there for about 10 years before the right elements started coming together and I said, 'Hey, I think I can make this movie.'

What inspired you to use a little person in the lead role?

I guess I've always had little people in my movies and I've been around a lot of little people. I thought it would be great to use a little person in a lead role. A lot of my movies are about a little guy against the system and this was just a more literal interpretation of that idea. You know, Luke Skywalker was the little farmboy against the system and I just took that one step further with *Willow*. Actually, at one point, Luke Skywalker, Princess Leia, Aunt Beru and Uncle Owen were all going to be little people in *Star Wars*. I did casting and tests and the whole thing but I just couldn't find anybody to play those parts so I abandoned that idea.

Are you going to be doing any more rides with Disneyland?

I hope so. There is a possibility of an Indiana Jones ride but we don't know for sure yet. We're still trying to work out the details with Disney. Hopefully there will be more rides.

What are your views on our future in space?

I believe we're going to continue to explore space unless we blow up the planet first. But space is the natural frontier. As time goes on, I think there will be more and more exploration and faster ships. I think eventually that space travel and all the *Buck Rogers*, *Star Wars* stuff will come to pass.

How would you like to be remembered?

I guess I would like to be remembered as a nice guy and that I cared about people. You couldn't ask for

anything more than that.

Wouldn't you like to be remembered for making good movies, too?

Well, yeah, but that part isn't as important to me in the end.

What do you feel is the most important lesson you've learned in the last 11 years?

I've learned a lot of lessons in the last 11 years! (Laughter) Which one is the most important is hard to say. One important lesson I've learned is that the only true route to happiness is through caring about other people. It's true. The truth of it is that it actually works. If all you care about is yourself and about your things and your stuff, you will be unhappy the rest of your life no matter how much you accumulate.

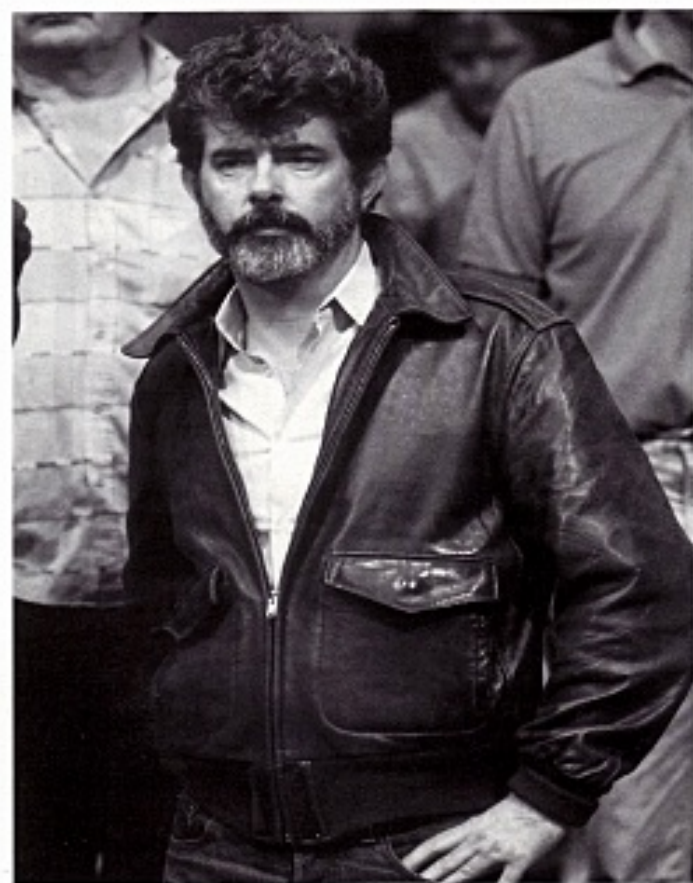
Is there a piece of advice that someone has given you that you particularly like?

I would say that the piece of advice given to me that has been very influential for me would be from Joseph Campbell who told me to "follow my bliss." That is an important realization — to reach down inside yourself and think about what really makes you happy and do that. And to not be afraid of the consequences.

Have you lived by that all your life?

Yes, that's something that I've actually done all my life. I sort of "followed my bliss" against the odds and that's how I ended up making movies. I've been very lucky. I've done things others thought were crazy. I think a lot of people wouldn't have been crazy enough to build a place like Skywalker Ranch. And that was one of those things I just did because I wanted to do it, there was no real logic to it at all. Ultimately you just do what deep inside makes you feel good and it will always guide you in the right direction as long as you are honest about it! ■

"Ultimately you just do what deep inside makes you feel good and it will always guide you in the right direction as long as you are honest about it."



CONVENTION LISTING (Feb/March/April 1989)

Feb. 1-4 — Provo, UT. Brigham Young University. LIFE, THE UNIVERSE & EVERYTHING with guest David Brin. For more info write: SF Symposium, 3163 JKHB, Provo, UT 84602.

Feb. 3-5 — Nashville, TN. Brown County Inn. CON-FABULATION with guest to be announced. For more info write: Confabulation, PO Box 443, Bloomington, IN 47402-0443.

Feb. 3-5 — Fenton, MO. Stratford House. TSARKON with guests to be announced. For more info write or call: Tsarkon, 1156 Remley Court, University City, MS 63130; (314) 725-6468.

Feb. 4-5 — Albuquerque, NM. Holiday Inn Pyramid. Creation Convention with guest Walter Koenig. For more info call Creation at: (516) SHOWMAN.

Feb. 10-12 — Birmingham, AL. Holiday Inn Medical Center. CONTINUITY with guests author Andy Offutt & artist Doug Chaffee. For more info call or write: CONTINUITY, PO Box 55302, Birmingham, AL 35255; (205) 871-7048.

Feb. 11 — Overland Park, KS. Ranch Mart Auditorium. CABIN FEVER FAN PARTY with guests to be announced. For more info write or call: CFFB-3, c/o Starbase Kansas City, PO Box 8097, Prairie Village, KS 66208; (816) 923-4948.

Feb. 11-12 — Scranton, PA. Scranton Masonic Temple. Dreamworks Convention with guests Leonard Nimoy, Mark Lenard, author A.C. Crispin & STARLOG Editor David McDonnell. For more info send large self-addressed-stamped-envelope to: Dreamworks Productions, PO Box 90, Millwood, NY 10546.

Feb. 11-12 — Washington, D.C. National Clarion Hotel. Creation Convention with guest to be announced. For more info call Creation at: (516) SHOWMAN.

Feb. 17-20 — Louisville, KY. Hyatt Regency Hotel. SERCON 3 with guests James Gunn & Richard Powers. For more info write or call: Sercon 3, PO Box 1332, Dayton, OH 45401; (513) 236-0724.

Feb. 17-19 — Madison, WI. Holiday Inn Southeast. WIS CON 13 with guests to be announced. For more info write: Philip Kaveny, c/o SF3, Box 1624, Madison, WI 53701-1624.

Feb. 18-19 — San Diego, CA. Hotel San Diego. Creation Convention with guest to be announced. For more info call Creation at: (516) SHOWMAN.

Feb. 24-26 — Jefferson City, MO. Ramada Inn. CON-TEMPLATION with guests to be announced. For more info write or call: Contemplation, PO Box 7242, Columbia, MO 65215; (314) 442-8135.

Feb. 24-26 — Lexington, KY. Lexington Hyatt & Radisson Hotels. FUTURE SCIENCE/ONE with guests to be announced. For more info write: SEDS-FS/1, PO Box 979, University station, Lexington, KY 40506-0025.

Feb. 25-26 — New York, NY. Penta Hotel. Creation Convention with guest to be announced. For more info call Creation at: (516) SHOWMAN.

Mar. 3-5 — Oakland, CA. Oakland Airport Hyatt Hotel. BAYFUNK 5 with guest Joe Haldeman. For more info write or call: Off Centaur Publications, PO Box 424, El Cerrito, CA 94530; (415) 529-3172.

March 4-5 — Tampa, FL. Holiday Inn Ashley Plaza. VULKON '89 with guests Walter Koenig & STARLOG Editor David McDonnell, author J.M. Dillard. For more info call or write: VULKON '89, PO Box 786, Hollywood, FL 33022; (305) 925-2539.

Meet the staff of The Lucasfilm Fan Club at this event:

Mar. 10-12 — Chicago, IL. Photon Entertainment Center. FIRST INTERGALACTIC EXPO with guests Kevin Pollak (WILLOW, HBO Comedian), Colin Baker (Dr. Who), a STAR TREK guest (to be announced), Terry Erdmann (STAR TREK V Publicist), STAR TREK Archivist Richard Arnold, writer Terry Nation (Blake 7, Dr. Who), and more! For more info write or call: FIRST INTERGALACTIC EXPO, P.O. Box 6198, Cherry Creek Station, Denver, CO 80206; (303) 293-2228.

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Orig. TUCKER car brochure reprint in The Old Variety Store Mag. \$2.50 Powers Media, 121 Codo St., Moss Beach, CA 94038.

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SW toys, games, models & misc. send LSASE for new catalog to S.O.S. 695 Sycamore Dr. Independence, KY 41051.

SW STORY RECORDS/CASSETTES, LPs, 7-inch 33 1/3 rpm read along series. Jeff Kula, Rt. 1, Co. Rd. 28, Uhrichsville, OH 44683.

TUCKER 1/43rd scale model cars by Brooklin, red met, blue met, gold or silver, \$65.00 ea. ppd. Tom Dirmberger, 8493 142nd St. W., Apple Valley, MN 55124.

Huge coll. of SW toys, opened boxed, all mint cheap, all must go. L. Weinberg, 33 Fox Den Rd. Mt. Kisco, NY 10549 (914) 241-2637.

HAMILL/Skywalker Art Portfolio: 12-8 X 11 art prints of Luke & Mark. SASE to: OTM, PO Box 5276, Orange, CA 92613-5276.

The SW FAN CONNECTION newsletter is now in our galaxy. Send one \$ for info. SWFC, Provinzst. 100, 1 Berlin 51, F.R.G.

LOCAL CLUBS & ORGANIZATIONS

THE DARK SHADOWS FAN CLUB (TV's gothic soap opera), THE MUNSTERS & THE ADDAMS FAMILY FAN CLUB, THE GIRL GROUPS (Rock 'N Roll) FAN CLUB. Send \$1 for sample: PO Box 69A04, LC, LA., CA 90069.

STAR TREK ALLIANCE, first French club. Write: S.T.A. Boite Postale 166. 75523 PARIS CEDEX 11 FRANCE.

New club & newsletter for Mark Hamill. Send SASE to: The Hamill Exchange, Nacolle Parsons, PO Box 6177 Salt Lake City, UT 84106.

Per his request please address your letters to Mark Hamill c/o The Hamill Exchange, PO Box 6177, Salt Lake City, Utah 84106.

News/fiction + 80p. quarterly for Harrison Ford fans. LSASE for flyer. BetterIdeaZine, 31 Lincoln Ave. Lansdale, PA 19446.

SW Fanzine — issue #1 for sale: now accepting material for #2. Send SASE to SWFU 1501 N. Cherry St. #40, Chico, CA 95926.

WANTED

Wanted: Han Solo carbonite figure with collector's coin. K. Rock, 5111 N. 40th St., #C-407, Phoenix, AZ 85018.

Mar. 10-12 — Tarrytown, NY. LUNACON. For hotel & guest info write: LUNACON, PO Box 338 FDR Station, New York, NY 10150.

Mar. 11-12 — Phoenix, AZ. Sheraton Hotel. Creation Convention with guest to be announced. For more info call Creation at: (516) SHOWMAN.

Mar. 17-19 — Greenville, SC. Ramada Hotel/ Convention Center & Hyatt Regency/Greenville. Magnum Opus Con 4 with guests Michael Dorn, Angelique Pettyjohn, Sylvester McCoy (Dr. Who) and more! For more info send self-addressed-stamped-envelope to: MOC4, 4315 Pio Nono Avenue, Macon, GA 31206.

Mar. 18-19 — Sacramento, CA. Hotel El Rancho. Creation Convention with guest to be announced. For more info call Creation at: (516) SHOWMAN.

Mar. 24-27 — Perth, AUSTRALIA. SWANCON 14 (Australian National Convention) For hotel and guest info write: SWANCON 14, Box 318, Nedlands, WA 6009, AUSTRALIA.

Mar. 24-27 — Jersey, ENGLAND. EASTERCON '89. (British National Convention) For hotel & guest info write: Tim Illingworth, 63 Drake Rd., Chessington, Surrey, KT9 1LQ, ENGLAND.

Mar. 31 — Apr. 2 — Denver, CO. Regency Hotel. STARFEST with guest Harve Bennett and special Star Trek guest to be announced. For more info write or call: Starfest, P.O. Box 24590, Denver, CO 80224; (303) 757-STAR.

Apr. 1-2 — Honolulu, HI. Illikal Hotel. Creation Convention with guest Jimmy Doohan. For more info call Creation at: (516) SHOWMAN.

Apr. 15-16 — New Haven, CT. Park Plaza Hotel. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

Apr. 15-16 — Las Vegas, NV. Showboat Hotel. Creation Convention with guest Nichelle Nichols. For more info call Creation at: (516) SHOWMAN.

Apr. 29-30 — Rochester, NY. Holiday Inn Genesee. Creation Convention with guests to be announced. For more info call Creation at: (516) SHOWMAN.

Wanted: Harrison Ford British bio by Paul Honeyford. K. Rock, 5111 N. 40th St., #C-407, Phoenix, AZ 85018.

Wanted: 1977 & 1978 issues of Rona Barrett's Gossip/ Hollywood. K. Rock, 5111 N. 40th St., #C-407, Phoenix, AZ 85018.

Wanted! Any items about the Tucker movie! Photos, videos, articles, anything! B. Riemer, 4411 Oak Park, Cleveland, OH 44109.

WANTED: Bantha Tracks #19, 26, 27, 28. Original Empire movie poster — Dawn Duerr, 4914 Verano, Irvine, CA 92715. (714) 856-2352.

Wanted: Speederbike toy 4 child to ride on, Luke's AM radio headset. Will pay top \$ or trade very rare toys. D. Cochran 10505 Sassafras St., Tampa, FL 33617.

Cookie Jar — Darth Vader wanted. Rich Lynch 22512 Mylls, St. Clair Shores, Mich. 48061 (313) 294-3499.

I am looking for Kenner's Droid Factory, Creature Cantina, Twin Pod Cloud Car and/or Land of Jawas set. Kerry Spencer PO Box 411553 Kansas City, MO 64141.

PEZ Candy Dispensers and old McDonald's items wanted. Steve Powers, 121 Codo St., Moss Beach, CA 94038 (415) 728-5851.

Wanted: SW prototype toys and foreign toys different from U.S. Ray Rutyna, 11 Lakeland Ave., Mohegan Lake, NY 10547.

Wanted: real Indiana Jones bullwhip in excellent condition. Fair price paid. Info on getting one? Scott Thompson, 405 Dalton Div. Rd. Pittsfield, MA 01201.

I buy all SW 70mm clips and trade (other clips, toys). F.T. Bitterhof, Provinzst. 100, 1 Berlin 51, West Germany.

PEN PALS

Wanted: Lucasfilm fan pen pals from all over. Will write back. Rob Thomas 9409 William Kirk Ln, Burke VA 22015.

Wanted: pen pal Ireland, 16+, serious only! Interest: SF/Fantasy; books. Write Laura Huddleston, 120 Pt. Fodick Circle, Gig Harbor, WA 98335 USA.

PEN PALS WTD: from Euro, S. Pacific, Orient, M/F, 18+ Serious Only; Sierra Woodward, 8113 Frankford Ave., #4, Phila., PA, 19136, USA.

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